

Orpheus

CHAMBER SINGERS

J.D. BURNETT, Artistic Director



HOME AND PAST

FRIDAY, OCTOBER 21, 2022 • BROADWAY BAPTIST CHURCH, FORT WORTH
SATURDAY, OCTOBER 22, 2022 • ZION LUTHERAN CHURCH, DALLAS

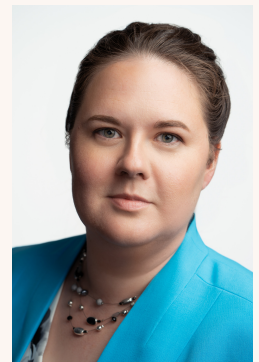


J.D. Burnett
Artistic Director

Welcome, friends, to the first performances of our 2022-23 season - one that is rich with great music, exquisite singing artists, and new horizons. This year's season features five projects and twelve performances, including four performances in Fort Worth. We're thrilled to commit to a regular presence in Fort Worth as an extension of our long-standing and beautiful artistic relationship with our very discerning and special listening audience in Dallas. Our broadening horizons include a performance collaboration with our colleagues at American Baroque Opera Company and a command performance for the Association of Anglican Musicians during their annual conference being held in Dallas this year. Certainly professional choral music is alive and thriving in the Metroplex, and we are grateful for your interest, your commitment, and for your deep listening. I look forward to seeing you all year long!



Welcome to Orpheus's 28th Season! We are excited for the year ahead as we embark on new projects that will continue to showcase the incredible artistry of our singers. We are also so pleased by the warm welcome you have shown J.D. Burnett in his new role as Artistic Director. We are dedicated to maintaining and elevating Orpheus's legacy and committed to producing the finest performances of choral music. The future of Orpheus is nothing but bright! We hope you'll join us for each concert this season.



Ruth Ann Ritchie
Executive Director



Assistant Conductor & Outreach Coordinator: Caitlin Wells Molechat
Operations Intern: Sienna Priddy
Production Crew: Eric Lewis & Travis Lowery
Programming Assistance & Program Notes: Cody Conway
Rehearsal Facilities: Harry Wooten & Royal Lane Baptist Church
Social Media: De'Evin Johnson



HOME & PAST

J.D. Burnett, Conductor
Steven Harlos, Piano
Kevin Manderville, Guitar

Idumea

Ananias Davisson (1780-1857)
arr. Alice Parker

Wondrous Love

Traditional
arr. Robert Shaw/Alice Parker

Fern Hill

John Corigliano (b. 1938)

Hard Times

Stephen Foster (1826-1864)
arr. Craig Hella Johnson

A Procession Winding Around Me

Jeffrey Van (b. 1941)

Reconciliation

By the Bivouac's Fitful Flame

Beat! Beat! Drums!

Look Down, Fair Moon

I'm Going Home

Traditional/arr. Undine Smith Moore (1904-1989)

Heavenly Home

Traditional/arr. Shawn Kirchner (b. 1970)

Unclouded Day

Angel Band

Hallelujah



Home & Past is sponsored by The Woolery Group



HOME & PAST

Idumea

Ananias Davisson
arr. Alice Parker

And am I born to die?
To lay this body down!
And must my trembling spirit fly
into a world unknown?

A land of deepest shade,
unpierced by human thought;
The dreary regions of the dead,
where all things are forgot

Soon as from earth I go,
what will become of me?
Eternal happiness or woe
must then my portion be!

Waked by the trumpet sound,
I from my grave shall rise;
And see the Judge with glory crowned,
And see the flaming skies!

Text: Charles Wesley (1707-1788)

Wondrous Love

Traditional
arr. Robert Shaw/Alice Parker

What wondrous love is this, O my soul,
O my soul?
What wondrous love is this, O my soul?
What wondrous love is this that caused
the Lord of bliss
to bear the dreadful curse for my soul,
for my soul,
to bear the dreadful curse for my soul?

When I was sinking down, sinking down,
sinking down,
when I was sinking down, sinking down,
when I was sinking down beneath God's
righteous frown,
Christ laid aside his crown for my soul,
for my soul,
Christ laid aside his crown for my soul.

To God and to the Lamb I will sing,
I will sing,
to God and to the Lamb I will sing,
to God and to the Lamb who is the
great I Am,
while millions join the theme, I will sing,
I will sing,
while millions join the theme, I will sing.

And when from death I'm free I'll sing on,
I'll sing on,
and when from death I'm free, I'll sing on,
and when from death I'm free, I'll sing
and joyful be,
and through eternity I'll sing on,
I'll sing on,
and through eternity I'll sing on.

Text: Traditional

Fern Hill

John Corigliano (b. 1938)

Now as I was young and easy under the
apple boughs
About the lilting house and happy as the
grass was green,
The night above the dingle starry,
Time let me hail and climb
Golden in the heydays of his eyes,
And honoured among wagons I was
prince of the apple towns
And once below a time I lordly had
the trees and leaves
Trail with daisies and barley
Down the rivers of the windfall light.

And as I was green and carefree,
famous among the barns
About the happy yard and singing as
the farm was home,
In the sun that is young once only,
Time let me play and be
Golden in the mercy of his means,
And green and golden I was huntsman
and herdsman, the calves
Sang to my horn, the foxes on the hills
barked clear and cold,
And the sabbath rang slowly
In the pebbles of the holy streams.

All the sun long it was running, it was
lovely, the hay
Fields high as the house, the tunes
from the chimneys, it was air
And playing, lovely and watery
And fire green as grass.
And nightly under the simple stars
As I rode to sleep the owls were bearing
the farm away,
All the moon long I heard, blessed
among stables, the nightjars
Flying with the ricks, and the horses
Flashing into the dark.

And then to awake, and the farm, like a
wanderer white
With the dew, come back, the cock on his
shoulder: it was all
Shining, it was Adam and maiden
The sky gathered again
And the sun grew round that very day.
So it must have been after the birth of
the simple light
In the first, spinning place, the
spellbound horses walking warm
Out of the whinnying green stable
On to the fields of praise.

And honoured among foxes and pheasants
by the gay house
Under the new made clouds and happy as
the heart was long,
In the sun born over and over
I ran my heedless ways,
My wishes raced through the house high
hay
And nothing I cared, at my sky blue trades,
that time allows
In all his tuneful turning so few and such
morning songs
Before the children green and golden
Follow him out of grace,

Nothing I cared, in the lamb white days, that
time would take me
Up to the swallow thronged loft by the
shadow of my hand,
In the moon that is always rising,
Nor that riding to sleep
I should hear him fly with the high fields
And wake to the farm forever fled from the
childless land.
Oh as I was young and easy in the mercy of
his means,
Time held me green and dying
Though I sang in my chains like the sea

Text: Dylan Thomas (1914-1953)

Hard Times

Let us pause in life's pleasures and
count its many tears,
While we all sup sorrow with the poor;
There's a song that will linger forever
in our ears;
Oh! Hard times come again no more.

Chorus: Tis the song, the sigh of the
weary,
Hard Times, hard times, come again no
more.
Many days you have lingered around my
cabin door;
Oh! Hard times come again no more.

While we seek mirth and beauty and
music light and gay,
There are frail forms fainting at the
door;
Though their voices are silent, their
pleading looks will say
Oh! Hard times come again no more.

Stephen Foster (1826-1864) arr./ Craig Hella Johnson

There's a pale weeping maiden who
toils her life away,
With a worn heart whose better days
are o'er:
Though her voice would be merry, tis
sighing all the day,
Oh! Hard times come again no more.

Tis a sigh that is wafted across the
troubled wave,
Tis a wail that is heard upon the shore
Tis a dirge that is murmured around
the lowly grave
Oh! Hard times come again no more.

Text: Traditional Spiritual

Reconciliation

Word over all, beautiful as the sky!
Beautiful that war, and all its deeds of carnage,
must in time be utterly lost;
That the hands of the sisters Death and Night,
incessantly softly wash again, and ever again, this soil'd world:
...For my enemy is dead -- a man divine as myself is dead;
I look where he lies, white-faced and still, in the coffin -- I draw near;
I bend down, and touch lightly with my lips the white face in the coffin.

By the Bivouac's Fitful Flame

By the bivouac's fitful flame,
A procession winding around me, solemn and sweet and slow - but first I note,
The tents of the sleeping army, the fields' and woods' dim outline,
The darkness lit by spots of kindled fire, the silence,
Like a phantom far or near an occasional figure moving,
The shrubs and trees, (as I lift my eyes they seem to be stealthily watching me,)
While wind in procession thoughts, O tender and wondrous thoughts,
Of life and death, of home and the past and loved, and of those that are far away;
A solemn and slow procession there as I sit on the ground,
By the bivouac's fitful flame.

Beat! Beat! Drums!

Beat! beat! drums! - blow! bugles! blow!
Through the windows - through doors - burst like a ruthless force,
Into the solemn church, and scatter the congregation,
Into the school where the scholar is studying;
Leave not the bridegroom quiet - no happiness must he have now with his bride,
Nor the peaceful farmer any peace, ploughing his field or gathering his grain,
So fierce you whirr and pound, you drums - so shrill you bugles blow.

Beat! beat! drums! - blow! bugles! blow!
Over the traffic of cities - over the rumble of wheels in the streets;
Are beds prepared for sleepers at night in the houses?
No sleepers must sleep in those beds --
No bargainers bargains by day - no brokers or speculators - would they continue?
Would the talkers be talking? would the singer attempt to sing?
Would the lawyer rise in the court to state his case before the judge?
Then rattle quicker, heavier drums -- you bugles wilder blow.

Beat! beat! drums! - blow! bugles! blow!
Make no parley - stop for no expostulation,
Mind not the timid - mind not the weeper or prayer,
Mind not the old man beseeching the young man,
Let not the child's voice be heard, nor the mother's entreaties,
Make even the trestles to shake the dead where they lie awaiting the hearses,
So strong you thump O terrible drums - so loud you bugles blow.

Look Down, Fair Moon

Look down, fair moon and bathe this scene,
Pour softly down night's nimbus floods, on faces ghastly, swollen, purple;
On the dead, on their backs, with their arms toss'd wide,
Pour down your unstinted nimbus, sacred moon.

Text: Walt Whitman (1819-1892)

I'm Going Home

Undine Smith Moore (1904-1989)

I'm going home, my Lord, I'm going home.
I'm going home when I die.
I'll meet my Savior, Lord, I'm going home.
I'll meet my Savior when I die.
My trouble's done with, Lord, I'm going home.
My trouble's done with, Hallelujah.
I'm going home when I die.

Text: Traditional Spiritual

Heavenly Home: Three American Songs Unclouded Day

arr. Shawn Kirchner (b. 1970)

Oh, they tell me of a home far
beyond the skies,
Oh, they tell me of a home far away;
Oh, they tell me of a home where
no storm clouds rise,
Oh, they tell me of an unclouded day.

Refrain: Oh, the land of cloudless day,
Oh, the land of an unclouded sky,
Oh, they tell me of a home where no
storm clouds rise,
Oh, they tell me of an unclouded day.

Angel Band

The latest sun is sinking fast,
my race is almost run.
My strongest trials now are past,
my triumph is begun.
O come, angel band
Come and around me stand
O bear me away on your snow-white
wings
to my immortal home.

Hallelujah

And let this feeble body fail,
And let it faint or die;
My soul shall quit this mournful vale,
And soar to worlds on high,

Chorus: And I'll sing hallelujah,
And you'll sing hallelujah,
And we'll all sing hallelujah,
When we arrive at home.

Shall join the disembodied saints,
And find its long-sought rest,
The only bliss for which it pants,
In my Redeemer's breast.

Oh, they tell me of a home where my
friends have gone,
Oh, they tell me of that land far away,
Where the tree of life in eternal bloom
Sheds its fragrance through the
unclouded day.

Oh, they tell me of a King in His
beauty there,
And they tell me that mine eyes
shall behold
Where He sits on the throne that
is whiter than snow,
In the city that is made of gold.

Text: Rev. J.K. Alwood (1828-1909)

I know I'm near the holy ranks
Of friend and kindred dear;
I've brushed the dew on Jordan's banks,
The crossing must be near.
I've almost gained my heav'nly home
My spirit loudly sings.
The Holy Ones, behold they come -
I hear the noise of wings.

Text: Jefferson Hascall (1807-1887)

Oh what are all my suff'rings here,
If, Lord, Thou count me meet
With that enraptured host t'appear,
And worship at Thy feet!

Give joy or grief, give ease or pain,
Take life or friends away,
But let me find them all again,
In that eternal day.

Text: Charles Wesley (1707-1788)

J.D. Burnett enjoys a varied career as a conductor, singer, and teacher. He was named Orpheus's Artistic Director in March 2021 and assumed the role on January 1, 2022. Burnett is also Director of Choral Activities at the University of Texas at Austin Butler School of Music. In addition, he is the founding Artistic Director of Kinnara, Atlanta's premier professional chamber choir.

Formerly, he was Associate Professor of Music and Associate Director of Choral Activities at the University of Georgia Hugh Hodgson School of Music. He has served as Assistant Director of the Dallas Symphony Chorus, conductor of the New Jersey Youth Chorus Young Men's Ensemble, Associate Conductor of the Masterwork Chorus of New Jersey, and Acting Director of Choral Activities at Montclair State University. Earlier posts include Interim Director of Choral Activities at San Jose State University, Artistic Director of the New Jersey Chamber Singers, Music Director of the Houston Masterworks Chorus, and Founder of Men's Consort Houston. He also served as Choral Editor at McGraw-Hill, Inc.

Burnett did undergraduate study at Stanford University and Oklahoma State University. He holds advanced degrees in choral conducting from Westminster Choir College and the University of North Texas. As a professional choral singer, Burnett has performed and recorded with the Stillwater Chamber Singers, Cantare Houston, Fuma Sacra, Robert Shaw Festival Singers, Choir of Trinity Church Wall Street, Oregon Bach Festival Chorus, Santa Fe Desert Chorale, and Conspirare.

Steven Harlos finds himself equally at home on the concert stage, in the jazz club, or in the pit of a Broadway musical. He performs regularly in a wide range of roles including concerto soloist, chamber musician, and in contemporary works involving electronics and improvisation. He has performed with such diverse artists as Timofei Dokschutzer, Harvey Phillips, Dick Hyman, Marvin Gaye and Maureen McGovern. In 2010, he played the world premiere of "Dysfunctional," a piano concerto written for him by American composer and jazz artist Stephen Anderson. 2021 marked the release of his recording of solo piano music by Dick Hyman.

Currently, he serves as staff keyboardist for the Dallas Symphony Orchestra, and as chair of the Division of Keyboard Studies at the University of North Texas. He is also a successful composer--his "Sonata Rubata" for flute and piano is published by Southern Music Company, and "Benniana," his jazz sonata for clarinet and piano is gaining worldwide popularity. In 2021 he completed and premiered "Billiana," Sonata #2 for clarinet and piano. Other works include "Three Bach Inventions Re-Invented in the styles of Busoni, Godowsky, and Rachmaninoff" for piano solo (2020).

Kevin Manderville began his classical guitar studies at the age of eighteen with James Chandler. He received the Bachelor of Music degree from Stetson University, where he studied with Stephen Robinson. He also received the Master of Music and Doctor of Music degrees from Florida State University under the tutelage of renowned pedagogue Bruce Holzman. In addition, Mr. Manderville has also studied in masterclasses with some of today's most prominent guitarists, including Sergio and Odair Assad, Manuel Barrueco, Eliot Fisk, Roland Dyens, and Oscar Ghiglia.

Kevin Manderville has won prizes in several international competitions, including first prize at the Concours International de Guitare de Lachine, second prize at the Rantucci International Guitar Competition and consecutive top prizes at the Columbus Guitar Symposium Competition. In 2006, he was a recipient of the Florida Artist Enhancement Grant.

His performances as a solo recitalist, chamber musician, and former member of the Tantalus Quartet have taken him throughout North America and Europe, including appearances in such major cities as New York, Chicago, Los Angeles, Minneapolis, Montreal, Cologne, New Orleans, Miami, and Orlando. He has also performed at major venues, concert series and festivals including Weill Recital Hall at Carnegie Hall, the Guitar Foundation of America International Convention, the Iserlohn International Guitar Symposium, the 2nd Acadia International Guitar Festival, the Hamilton International Guitar Festival, the Columbus State University Guitar Symposium, the New York Guitar Seminar, and the Lachine International Music Festival. Committed to the performance of new music, he has premiered several works including those written for him. His debut CD, titled "Through the Centuries," was released in the fall of 2010 on Clear Note.

A dedicated teacher, Dr. Manderville served as a teaching assistant at Florida State University for three years. He has also been on the faculty of Thomas University, Tallahassee Community College, Bainbridge College and the Stetson University Community School of Music. While living in New York, he taught at Medgar Evers College, the Amadeus Conservatory of Music, and initiated an after-school guitar program for Manhattan Youth.

PROGRAM NOTES BY CODY CONWAY

The American shape-note singing tradition began in New England churches around 1770. Its widespread practice and famous songbook publications such as *The Sacred Harp* and *Southern Harmony* made their way through Appalachia and the southern states by the 1840s. The notation became a popular teaching device in singing schools and churches: differently shaped note heads represent the four syllables—fa, sol, la, and mi—that correspond to pitches on the scale. This simplified system allowed novices to learn to sight-read without extensive formal instruction. Entire congregations would sing these hymns and folk tunes, often with the parts doubled by both male and female singers in their own octave, creating hefty sonorities unique to this genre. Ananias Davisson's popular "**Idumea**" found its resurgence after appearing in the 2003 Civil War movie, *Cold Mountain*. Davisson self-published the tune in his own shape-note song collection, *Kentucky Harmony* (the first shape-note publication in the South). "Idumea" is the Latin form of the Biblical name "Edom," the city near Jordan where Moses was blocked from traveling to Canaan. "**Wondrous Love**" was first printed in 1811, though its composer is unknown. This setting is one of many shape-note tunes arranged by choral legends, Alice Parker and Robert Shaw. This pair's arrangements and Shaw's notoriety as one of the world-renowned conductors of the twentieth century helped popularize this genre in the choral canon. They weave these tunes masterfully into through-composed pieces, but manage to not depart from the early-American sound by maintaining grounded, resonant chord structures which support these simple, beautiful melodies.

John Corigliano has enjoyed a diverse musical career as a composer, assistant to Leonard Bernstein's television series, producer for Columbia Records, music programmer for New York Classical Radio, Composer-in-Residence of the Chicago Symphony Orchestra, and professor of music at both the Manhattan School of Music and The Juilliard School of Music. He won an Academy Award for his film score to the well-known *The Red Violin* (1999) as well as a Pulitzer Prize (*Symphony #2*) and multiple Grammy awards. The compositional styles of his vocal music were always subservient to the poetry, resulting in a span of idioms from French Impressionism to Postmodernism. In *A Dylan Thomas Trilogy*, "**Fern Hill**" is the first and by far most unencumbered of the three. Compared to its highly dissonant and modern counterparts, "Fern Hill's" pastorale-like setting is a gesture toward the tuneful Americana style of Aaron Copland and Samuel Barber. The poem evokes the ideals of childhood and the lament of youthfulness lost. Thomas himself said the poem was "for evening and tears." Rather than a completely-original vocal line, the piece uses the poet's own recorded reading of his work as a melodic thread around which Corigliano's orchestral (piano) commentary is formed. Dylan was a key figure in the spoken-word recording industry, releasing "Fern Hill" along with multiple other poems for New York's Caedmon label in the 1950s. He reads his poetry as music, carefully crafting each phrase and cadence, measuring every pause and guiding the rise and fall of vocal inflection, so that the effect is more of song than of speech. Corigliano's rhythms, melodies, harmonies and even some of the orchestration were crafted directly from this recorded recitation.

Stephen Foster was known as "The Father of American Song," though the performance of his oeuvre has come into question—specifically tunes like "Oh, Susannah!" and "Camptown Races," which were intended for use in racist comedy shows. Coincidentally, "**Hard Times**" was not from this collection of minstrel music. Instead, Foster wrote the tune in 1854, at a time of great devastation. In the year preceding he lost both his parents and his best friend, became separated from his wife, and was in the midst of a failing career. Though his songs were wildly popular, due to copyright issues he died in poverty in 1864 at the young age of thirty-eight. "Hard Times Come Again No More" is perhaps his most beautiful and widely-performed tune. Johnson's arrangement is a slower and more methodical take on the otherwise simple and upbeat melody, revealing the context of its somber nature as it unfolds. It is said that Foster often sang this tune in the last years of his life.

The infamous Civil War Battle of Gettysburg in 1863 claimed the lives of 43,000 American soldiers. Minnesota composer Jeffrey Van toured the Pennsylvania site in 1989 and said his experience was "akin to the horror of visiting a concentration camp." This was the impetus for his setting of four Walt Whitman poems, ***A Procession Winding Around Me***. Perhaps no other poetry from the Civil War era is more apt for such a work; Whitman himself was an outspoken abolitionist and spent the war dressing the wounds of both Northern and Southern soldiers. He tended his own brother's bedside until he succumbed to battle wounds and said once of his experiences, "The real war will never get in the books." Accompanied only by guitar, the feeling is of an intimate gathering of friends or relatives. "By the bivouac's fitful flame" speaks of the procession evoked in the title. A young man sits by a campfire during war, thinking of "life and death, of home and the past and loved, and of those that are far away." The second, "Beat! Beat! Drums!" describes the totality of war and its pervasiveness in society, drowning out "the child's voice" and "the mother's entreaties." The guitar is used more percussively, creating the appropriate commotion together with the chaotic rhythms in the chorus. "Look down fair moon" shows the aftermath of war. Imagery of the dead lying out for all of nature, for all of man to see, forces us to reflect on the carnage brought on by mankind's choices and actions. Yet, Van and Whitman offer us reconciliation and redemption in the final movement. Whitman looked on the aftermath with a subtle sense of hope: "...the hands of the sisters Death and Night incessantly softly wash again, and ever again, this soil'd world." The choir is split in two, repeating the words "ever again" in the final moments of the piece, reminding us of the too-soon forgotten cycle of war and the litany of death it brings.

Undine Eliza Anna Smith Moore was an American composer and professor of music. Born in Jarratt, Virginia, in 1904, her earliest musical memories were singing alongside her grandparents (both former slaves) at their local church. After attending Fisk University, she was offered The Juilliard School of Music's first scholarship to a graduate of a historically black college. She instead studied privately with renowned local black composers during the Harlem Renaissance while obtaining graduate degrees from Columbia in piano and organ. Moore would

transcribe melodies that her mother sang, which gradually inspired her use of African-American spirituals in her music. Of these melodies and her adaptations of them, Moore said:

"...the songs my mother sang while cooking dinner; the melodies my father hummed after work moved me very deeply... In making these arrangements my aim was not to make something 'better' than what was sung. I thought them so beautiful that I wanted to have them experienced in a variety of ways—by concert choirs, soloists, and by instrumental groups."

These transcriptions include numerous spirituals like "I'm Going Home." After being greatly affected by Jim Crow in her youth, Moore intentionally evolved her music to become a means of liberation and included what she called the 'black idiom' into her expression.

Our program's final offering by composer Shawn Kirchner is a three-part collection of early-American Christian folk tunes. Kirchner was both a long-time singer and Composer-in-Residence with the Los Angeles Master Chorale for whom he composed *Heavenly Home: Three American Songs*. His inspiration for the collection stemmed from his first experience at a Sacred Harp Convention in 1999 where he was surprised to learn that "one could receive such spiritual refreshment from singing archaic hymns about heaven and hell." J. K. Alwood was a traveling preacher who sang frequently as a part of his ministry in the late-nineteenth century. He popularized the gospel tune, "Unclouded Day," from which Kirchner's eight-part rendition adds rich, bluegrass-style harmonies around the old melody while it is passed between voices. The poetry of "Angel Band" inspired Kirchner's stunning setting of this nostalgic folk tune. He begins the piece with the simple melody alone in the treble voices before adding in a second part, then a third, and so on. After the men alone sing the second verse, Kirchner describes the gratifying culmination into the full eight-voice texture as music that "articulates the actual moments of 'crossing over.'" Like the first two pieces in the program, Hallelujah is another tune taken from one of the early-American shape-note songbooks, *The Sacred Harp*. Of the three in this collection, Kirchner's arrangement of "Hallelujah" is the most considerable departure from the original setting, thanks to the elaborate polyphony and modernized harmonies. In Kirchner's words, singing these pieces feels like "spending time in a cemetery on a beautiful day—reminding yourself of where you've come from (dust) and where you're ultimately going (to dust), but with the hope of heaven all around you, like the sun shining down."

THANK YOU TO OUR SEASON DONORS!

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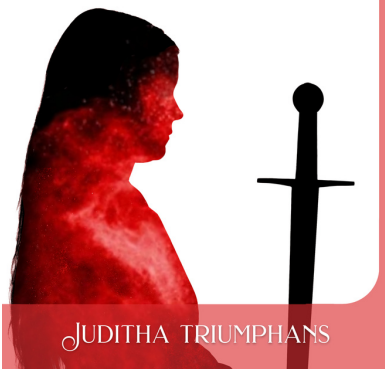
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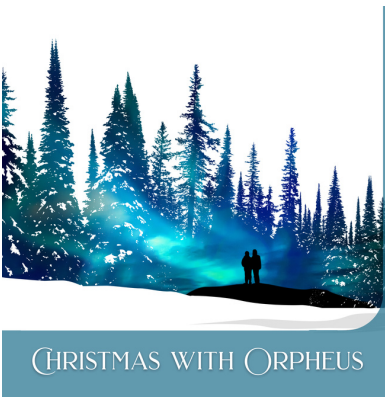
ORPHEUS CHAMBER SINGERS 2022-2023 SEASON



JUDITH TRIUMPHANS

November 19, 2022 | 7:30 pm
Oaklawn UMC

Join Orpheus for a special joint performance with the American Baroque Opera Company for Vivaldi's "Juditha triumphans."



CHRISTMAS WITH ORPHEUS

December 16, 2022 | 7:30 pm

St. Stephen Presbyterian Church, Fort Worth

December 17, 2022 | 7:30 pm

St. Thomas Aquinas Catholic Church, Dallas

December 18, 2022 | 7:30 pm

Episcopal School of Dallas

Orpheus's holiday concerts have been a DFW tradition for over 25 years! Join Orpheus for seasonal favorites and our popular carol sing-along.



FOLK SONG FÊTE

February 18, 2023 | 7:30 pm

Lovers Lane UMC, Dallas

February 19, 2023 | 7:30 pm

First United Methodist Church of Fort Worth

Orpheus will be joined by local high school choirs in a program of folk songs from around the world.



GREAT INHERITANCE

May 6, 2023 | 7:30 pm

St. Thomas Aquinas Catholic Church, Dallas

May 7, 2023 | 7:00 pm

St. Stephen Presbyterian Church, Fort Worth

Orpheus closes the season with music from the great British choral tradition, including Howells' "Take Him Earth, For Cherishing" and Willan's "An Apostrophe to the Heavenly Host."

Season and individual tickets available at www.orpheuschambersingers.org and 214.530.0018.
Group discounts also available. Email boxoffice@orpheuschambersingers.org for more information.



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SOPRANO

Julianna Emanski
Julie Liston Johnson
Elizabeth McGee
Kori Miller
Caitlin Wells Molechat
Haley Sicking
Alissa Suver

ALTO

Laura Warriner Bray
Katrina Burggraf
Claire Choquette
Lauren Harrison
Veronica Roan
Erin Roth Thomas

TENOR

Nicholas Garza
Keith Lathrom
Eric Lewis
Travis Lowery
Barrett Radziun
Jeremy Rohwer

BASS

Jason Awbrey
Cody Conway
David Grogan
Austen Heatherly
De'Evin Johnson
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Orpheus Chamber Singers, Inc., is the premier professional choir in North Texas, committed to performances and activities that perpetuate and elevate the art of choral music.

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